

MONSTERS
OF FILMLAND

FAMOUS

JUNE NO. 39 PDC 50¢

A WARREN MAGAZINE

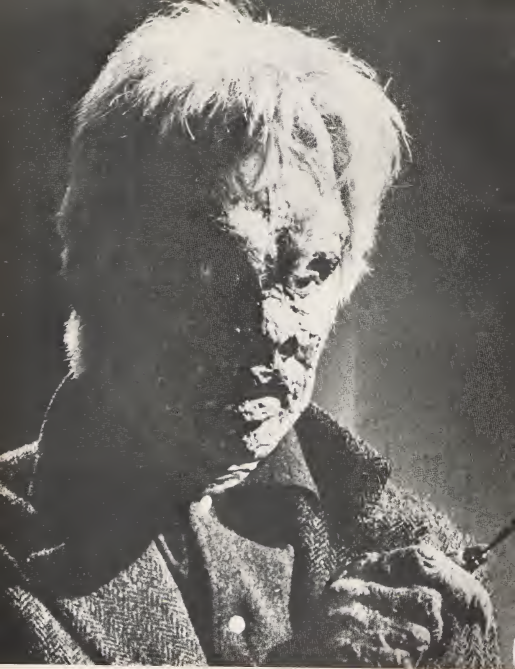
MONSTERS

OF FILMLAND



"FRANKENSTEIN
CONQUERS THE WORLD"

FAMOUS MONSTERS OF FILMLAND • NO. 39 • 50¢ PDC



"Us ATOM AGE VAMPIREs would rather switch blades than fright!"

FAMOUS MONSTERS OF FILMLAND

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OUR COVER: Frank-
enstein from Japan!
by Vic Prezio.



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SON OF 1,000,000 B.C.





New Tumak (John Richardson, played by Victor Mature in original picture) proudly accepts the horn of the ferocious Elotheres he has just killed.

ONE MILLION B.C.

Magic date in a time long before calendars began.

In 1939 the first ONE MILLION B.C. was filmed. It was in black & white, had Lon Chaney Jr. in a leading role and gave work to every unemployed lizard, Gila monster & iguanadon in town. Also a few from out of town, from Death Valley.

The first ONE MILLION B.C. was not badly received, and has seen a lot of service since on TV, at the 3d Science Fiction Film Festival in Trieste, spliced into numerous other prehistoric pictures, etc., but it was remained until now for the master hand of Ray Harryhausen to come to the rescue to do a real version of the cave men

vs. the dinosaurs.

The new version, so that it can be handily distinguished from the old in references, is called ONE MILLION YEARS B.C. It's a Hammer/7 Arts production in color & widescreen & Giant Panamation which will be released in England, where it's being made, by Warner-Pathe and in the USA and the rest of the world by 20th-Fox.

On the opposite page you can see the first 2 drawings—by Ray Harryhausen himself—of 3 of the mighty monsters which will dominate the screen in the new ONE MILLION YEARS B.C. And grab the 9th number of our companion magazine, MONSTER WORLD, off the stands as soon as it appears in order to see the Harryhausen scene, "The Cavemen Attack the Brontosaurus".



Above, Allosaurus, sometimes also known as the Antrodemus (cavern body), was a great flesh-eater. It walked on strong hind legs, balancing itself by a heavy tail lifted off the ground. It measured 30' or more in length from its snarly snout to its deadly tail and must have weighed at least 5 tons. Its jaws had sharp pointed teeth and knife-like claws protruded from its 3-toed feet. Below, towering 25' Ceratosaurus, killer carnivore, goes into battle with 20' long 8' high triceratops, the 3-horned horror of the prehistoric era.

END





THE MAN Who Killed The Fly... is dead

The late HERBERT MARSHALL
at the climax of THE FLY.

"Help me! Help me!" cried the incredibly tiny squeaky voice of the fly caught in the web, the fly with the human head that screamed out in horror at the deadly menace of the approaching spider.

Inspector Charas lifted a boulder and smashed it down on the half-human insect.

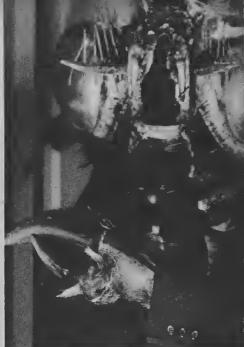
Inspector Charas, in the famous 1958 film THE FLY, was played by Herbert Marshall. He stood side by side with Vincent Price in the hair-raising moment when he hurled the big stone at the fly with a man's head . . . and The Fly was dead.

And Herbert Marshall, born 23 May 1890, film actor for 35 years, is dead. He passed away on 22 Jan. 1966 at the age of 75.

He will be missed.



Too horrible to behold, the fly-man's features are masked by a black shroud in the Kurt Neumann production of Feo. Lengelsen's shocking story.



In **THE RETURN OF THE FLY** the horror was magnified by this monstrous mask.

Al Hedison, half man, half fly, smashes the matter-transmitter in 20th Fox's outstanding color production of **THE FLY**. END



FRANKENSTEIN

CONQUERS THE WORLD!

**breathtaking
preview
of the
picture
millions
have been
holding
their breath
for!**





The hand of horror crawls with a life of its own!

FRANKENSTEIN VS. BARAGON! Baragon: the rhinoceros-horned reptilian remnant from the Age of Dinosaurs, a gigantic monster.

FRANKENSTEIN VS. THE GIANT DEVIL-FISH. Nufsod.

These 2 titles were used to describe the new Japanese-American color collaboration, the monster movie 3 years in preparation & shooting.

At last the film will emerge on the screen.

Its final name:

FRANKENSTEIN CONQUERS THE WORLD.

giant surprise

How, all horroddom has wondered, could the Frankenstein monster fight a dinosaur or a giant devilfish?

Even a baby bronto could squash Frankenstein with one of its huge paws and a kingsize devilfish could make devilled man out of Frank with one bone-crushing squeeze.

Ah, but not if Frankenstein were over 60' tall! And in this new thriller, he is!

mystery of the monster

Hiroshima. Historic city of horror, site of the first A-bomb blast. In the quarters most destroyed

by the incredible explosion, a young boy is discovered unharmed & unaffected by the deadly radioactivity.

At the Hiroshima Garrison Hospital, Dr. Bowen (Nick Adams) is engaged in research on destroyed tissue. Together with his associates Drs. Kawaji & Togami, he is experimenting to bring life back to dead cells.

The strange boy is brought to the hospital. He is extremely ugly. One of his teeth is missing, the others protrude and two look like Dracula's fangs. His forehead bulges in a bony ridge over his eyes & nose. His nostrils are broad & flaring. His hair might have been the model for the original fright-wig. Veins stand out on his forehead and there are scars on his neck.

If one did not know better, one might be forgiven for saying he looks like a son of Frankenstein.

The doctors place the weird child under observation. He is a supreme puzzle to all concerned.

"He is obviously not of Oriental origin," observes Dr. Bowen. "and yet here he is, this European mystery, in Japan. Where was he born? Whose child can he be?"

"And under what circumstances has he been brought up?" wonders Dr. Kawaji.

Dr. Togami is curious to know: "How did he escape destruction in the heart of the giant blast?"

At last an ex-lieutenant in the Japanese Navy



Monster admires necklace while girl can't make up her mind whether to scream or faint.
Nick Adams to the rescue in the nick of time as Frenkenstein menaces Nipponese friend.





Catch that crazy flying tackle! Baragon is on the offensive as Frankenstein gives him the old straight arm defense.

steps forward with the secret. When he hreaks his silence, it is to reveal an astounding story. "It was during the last days of World War II . . . " he begins.

"Our ally, Germany, was crumhling. Hitler's end was in sight. Then it was that I was contacted by German scientists and given a most important mission: to bring to Japan *the heart of Frankenstein!*"

The organ of life of the legendary monster! This superhuman heart, spawn of a supramundane experiment, is credited with the ability to restore to itself *body & limbs*.

Meanwhile, within a short span of time a remarkable discovery is made by Dr. Bowen & his associates: the 'Frankenstein boy is growing almost before their very eyes! His rate of growth is incredible. Soon he is twice as tall as any of the doctors!

Fearful of his strength, the doctors chain the young Frankenstein in a warehouse.

anger of frankenstein

The press learns of the existence of the growing monster and insists on its right to see "the creature" in order to inform the public with the fantastic facts.

A press conference is arranged in a warehouse. Newsmen & TV cameramen vie with each other to get scoops on the young giant.

"If this heing you see before you should indeed

be the growth from Frankenstein's heart," explains one of the scientists. "then his new body & limbs should be in good health."

"And if say an arm or leg were cut off," cuts in a reporter, "then they would grow back again—like a lobster?"

"He would appear to share that remarkahle ability with the crustaceans," confirms the scientist. "And the dismembered limb should also live on with an independent life of its own."

The 12' tall enigma becomes angered at this loose talk of cutting him up.

He hreaks his bonds, pulling off a hand in the process.

He wrecks the warehouse and escapes into a nearby forest.

Leaving behind a shuddery souvenir: a huge band, writhing on the floor.

terror of frankenstein

As Frankenstein grows, so grows his hunger. He terrifies townfolk farmers alike in his search for food, devouring whole herds of cattle to appease his enormous, evergrowing appetite.

Bowen & his aides set out in search of the giant. The police are attempting to track him down too. His trail of destruction is not difficult to follow for he has now grown 60' tall!

In a mountainous area, several climbers & a number of railroad workers mysteriously disappear. Evidence strongly suggests the marauding giant. "It must be the Frankenstein monster!"



Dr. Bowen & Friends flee for their lives before the lightning-like attack of Boregon.

FAMOUS MONSTERS OF FILMLAND

FRANKENSTEIN'S FIGHT FOR LIFE



exclaim the police. But Dr. Bowen still clings to the belief that the boy-giant is innocent; "I do not believe he would harm humans," he declares.

monster from the mesozoic

When the Earth long ago entered into a glacial age, in a time we now call the Mesozoic Era, some of the great land reptiles may have been frozen solid. In a certain section of Japan is an eerie glowing fissure opened by an earthquake, a time tunnel opening into millions of years in the past. Something enormous & frightening seems to be stirring in the depths of that dinosaur-old crevass.

In a forest rapidly being shrouded in fog, Dr. Bowen & his followers find the Frankenstein giant and try to coax him to return with them when a great earthquake splits the terrain like the shell of a rotten egg and from the subsurface of the

earth's crust emerges the monstrous survivor from the prehistoric past—

Baragon!

Beast with fangs of ferocity!
Spiny thorns, a cockscomb of cutting edges atop its horrid head.

A great protruding bone-hard horn jutting from between its bloodshot eyes like an elephant's tusk or an ivory bayonet.

A bristly spine and Godzillian tail.

About to destroy Dr. Bowen & his party, Baragon suddenly finds itself confronted by the half-way human Frankenstein.

And if you think the earth shook when Godzilla confronted Gigantis . . .

When Kong clashed with Godzilla . . .

When Godzilla mixed it up with Mothra . . .

When Ghidrah did battle with both Mothra & Godzilla—

Heads, Frank wins;
tails, Baragon loses.



Baragon is horn-swoggled
& goggle-eyed.



"Well, you can't
win 'em all."



Then your cotton-pickin' hands better start pickin' cotton for stuffin' in your ears when you sees & hears Frankenstein fight Baragon!

* * *

PS:

Now before every filmoaster fan from America to Antartica, from Azerbaijan to Zanzibar, writes in to tell Ye Ed that he must've dreamed up the foregoing review in bed, because there is no mention of Frankenstein's fight with the devilfish, or that he should consult his oculist about getting a



When puny tank meets mighty Frank.



As announced, Frankenstein vs. the Giant Devilfish.

new prescription for his bifocal glasses because the description of Frankenstein being *European* doesn't fit the fotos which look like he's *Oriental* . . . let me once again patiently try to explain something to you, Ungentle Readers.

It would be *ideal* if 6 months before the release

of every monsterrific picture I could personally see a preview of it and take along a mini-tape recorder to take down the dialog for future reference.

Alas, this is an idle dream. It rarely happens that way. Instead, I'm lucky if I get hold of a press-



In the palm of the A-bomb giant.
FAMOUS MONSTERS OF FILMLAND



"I'll squeeze & squeeze till you get down on your Nippon-knees," sez dat ole debbilfish.

book, with its often skimpy synopsis, or some sort of mimeoed information sheet. When the picture is a foreign one, like Italian or Japanese, I often suspect that the translator learned English from an IBM machine.

Feed an IBM machine a sentence like "Children shrink from washing" and ask to have it translated back and what do you suppose you're liable to get?

Think about it.

"When washed, children grow smaller!" Possibly (if it's a real hip machine) it knows that "shrink" also means "shy away from" and just might come up with the translation "Children shy away from being washed". Of course even that sentence might get garbled into "Children—timid—gone—from—creature—washed". (Well, a "being" is a creature, isn't it?!)

So when it's a foreign film I'm lucky if the story line is half way intelligible.

Here are some actual quotes from the "handout" on FRANKENSTEIN CONQUERS THE WORLD, from which I have attempted to make some sense for you:

Dr. Bowen is conducting reserch (research) in

resuscitation (resuscitation) of destroyed tissue (tissue).

The giant is terrifying citizens (citizens).

The hand dies of swallowing the albumen solution. (Huh!!)

About to destroy some of Baragon's party, Baragon finds itself confronted by the Frankenstein giant. Baragon's party? They must mean Bowen's party.

Nowhere in the synopsis from the Studio is there any mention of Frankenstein's fight with the devil-fish!

Then, to doubly confuse matters, after carefully establishing that the F-monster is European and not Oriental, I get a second synopsis from the Studio (with even less info than the first) with one very important difference: in describing the origin of the new Frankenstein, it states that an orphaned waif in the heart of the Hiroshima holocaust finds the heart of the Frankenstein monster and, driven by the hunger pangs of starvation, *eats it!* Thus, the baby being Japanese, the giant the he grew into *would* be a Japanstein monster!

Just be grateful you only have to read these reviews, not write them!

END

THE MEN



MIKE WESTMORE, youngest of the famous clan of Make-up Masters, uses an actor's life mask on which to create the gashly illusion of a man gnashed by shark's teeth in Wm. Castle's LET'S KILL UNCLE!

BEHIND THE MONSTERS

by Verne Langdon

**news
from the
make-up
world...**



BEN LANE, Make-up Chief of Columbia Pictures, photographed during the process of turning Lon Cheney once again into the Wolfman for TV's "Route 66" several seasons ago.

A Famous Monsters Bouquet to MIKE WESTMORE, youngest of that famous family, who tied the Marital Knot in December. Lovely Miss is the former MARIAN BERGESON. Mike & Marion met at UNIVERSAL STUDIOS where he does make-up and she does modelling! In spite of honeymooning, etc. with the new Mrs. Westmore, Mike was able to complete some Monsterrific Make-ups for a new Bill Castle flick, LET'S KILL UNCLE! Actor Reiff Sanchez plays a man attacked by a shark and Mike Westmore handles the gore!

Just talked with GORDON BAU, head of the

Make-Up Dept. at Warner Bros. Studios. Original creator of the famous Vincent Price Face of Wax for HOUSE OF WAX, Gordon tells me that he's "up to his neck" with similar make-ups for the TV version of HOUSE OF WAX. As he puts it, "It's all Blood & Thunder . . . GORIER than the Price make-up!" This is something worth waiting for. Gordon also says he's done 13 (lucky number!) horror exhibits for the series. "We had to check out every wax museum in town but we finally got something together."

Remember those grand old make-ups in MGM's



THE DANKAYE-STEIN MONSTER created by **STEVE GOKEE** on CBS/TV. Poor man's Ygor is seen on left and rich man's Dr. Frankenstein (**VINCENT PRICE**) on right.

WIZARD OF OZ. They were created by the late **JACK DAWN**, a Wizard of Make-up. Well, Jack's son **BOB DAWN** was behind the make-up for **Boris Karloff** in **DIE, MONSTER, DIE!** And here's the punch line: Bob created the appliances over a life mask of **BK** which was taken at Universal during the filming of the original **FRANKENSTEIN!**

* * * * *

Make-up Ace **JOHN CHAMBERS**, who created many of the **OUTER LIMITS** appliances, has just completed custom make-ups for a TV version pilot for **DICK TRACY**. Among the characters in the show are **FLAT-TOP**, **THE BROW**, and others. Chambers, incidentally, has just been appointed 2d Vice President of **DON POST STUDIOS**. His first duty there is to help mastermind a 12' tall figure of **KING KONG** for a Canadian wax museum! Welcome Aboard, Johnny!

* * * * *

First **Boris Karloff**, then **Lugosi**, **Chaney Jr.** & **Glenn Strange**. But **DANNY KAYE**? Oh well, that's Show Biz! Yep, most of you must have seen Danny as **FRANKENSTEIN'S MONSTER** on his network television show. Vincent Price, Kaye's guest, played Dr. Frankenstein, and quite well! Make-up man **STEVE GOKEE** did the honors on Mr. Kaye, who looked none-the-less for wear. Gokee tells how they did it:

"All our changes of make-up for the hour show must be done during 30-second commercials before the sketches. Therefore what you see here had to be in a state of readiness to match Danny's regular make-up and be applied within one-half minute. As you can imagine this leaves little room for artistic accomplishment. I used a special trans-



JOHN CHAMBERS, Horrorwood Make-up Master, with **Mighty Monster Tor Johnson**. As 2d Vice-Pres. of **Don Post Studios**, Chambers helped create the new **Custom Studio Mask** of **Tori**

parent flesh tape along the mask edges (A Don Post Custom Studio Mask was cut up and used for the headpiece) which you can discern, to make a quick join. By the way, Danny won't stand for Spirit Gum or any other adhesive except tape.

"My heart bleeds when I don't get the time to do a preferably better make-up but the finished effect coming across camera viewed well, so I guess that's what really counts.

"A chin strap sewn to each electrode secured the head under the chin since it was cut out from the lids down. Danny's lips were painted thin black. Painted rubber gloves slipped on completed the quick change.

"And with the remaining 10 seconds, we cracked jokes!"

* * * * *

BOB LANE, head of make-up at **Columbia Pictures**, does another of his weird monster creations for tv weekly show **GIDGET**. Title of episode is "A Hard Night's Night"! Creation will be a werewolf, similar to the make-up Lane once did for **Lon Chaney Jr.** in the famous "Route 66" tv episode with **Karloff & Lorre**.

* * * * *

JACK PIERCE, onetime King of Make-up, is under the weather with arthritis. Fans may write to Jack at 4547 Colbath Ave., in **Sherman Oaks, Calif.** I know he'll be glad to hear from you.

* * * * *

More next issue . . . Meanwhile, if you've got any questions about the Men behind the Monsters, drop me a line in care of **FAMOUS MONSTERS** and we'll try to answer your questions here. **END**

MYSTERY PHOTO

DEPARTMENT

WHAT
IS
IT?
?



Is it Rodan?

Is it Batman?

Is it a winged horse from **THE THIEF OF BAGDAD** or a **SINBAD** film?

Is it a harpy from **JASON & THE ARGONAUTS**?

Is it a pterodactyl from **THE LOST WORLD** or the pteranodon from **KING KONG**?

Is it the winged beast from **JACK THE GIANT KILLER** or the outer space bird with **THE GIANT CLAW**?

No clue this time, it's up to you to figure it out.

First 500 sending in the correct identification get a free round-the-world vacation flight on the creature's back—just as soon as it returns from Limbo (son of Nowhere).

Mystery Guest in issue #38?

He was a real misery guest, who was poisoned by curare, buried for dead, then led an active life after death as . . . **THE GHOST**.

The Italian title was **LO SPETTRO**.

And the clue words, "**A Real Bear Bees!**", when properly rearranged became the name of the star of the picture, the woman whom the ghost was speaking to: **Barbara Steele**.



THE DARK INTRUDER

will get you if you don't watch out!



Turn page for preview
pix of latest monster...



The nightmarish monster is about to engulf Mark Richman.

A Sumerian Demon. A demon of dark forces, a devil-monster from a culture that was ancient before Babylon. Loose at the end of the 19th century!

Leslie Nielsen, who fought the monster from the Id in FORBIDDEN PLANET, fights what Universal Studios is billing as "the most hideous screen monster of all time" in their first home-made monster movie in a long time. The Universal line of monsters, of course, is legendary, stretching back thru the Creature from the Black Lagoon, the Metaluna Mutant, the Wolfman, the Mummy, Dracula & Frankenstein clear to Quasimodo and Erik, the Phantom of the Opera.

Now make-up maestro Bud Westmore has put his beast foot forward and created the Dark Intruder.

Who is the Dark Intruder? . . . Do you dare

find out? . . . Is he a supernatural force from another dimension? . . . An unholy demon? . . . The amazing answers are promised you in Universal's new suspense-terror triumph, a frightening, fascinating, terrifying journey to the depths of the supernatural and the heights of horror as danger strikes in the dark in the San Francisco of 1890 and the whole city trembles as a murdering monster, "the phantom killer", mysteriously takes the lives of victim after victim.

The brutal killing of a nurse causes the local newspapers to cry for an arrest. Her death marks the 4th in a series of monstrous murders in which the victims are clawed by an unknown attacker who may not be human. The only evidence tying the multiple murders together is an ivory object found in each case near the corpses, a carving incredibly ancient and fashioned in the shape of a ghastly gargoyle.

From the back of each gargoyle emerges another figure that is unidentifiable.

But with each successive murder the figure on the back of the carving *becomes a little clearer!*

In the film you will meet Chi Zang, a Chinaman who specializes in Black Magic. "The carvings indicate that it is an *ancient demon*," he says, "that must complete a ritual of 7 killings in order to take

possession of another human being and hence have a body that will better serve its evil designs."

You will meet Robt. Vandenburg, who suffers from strange lapses of memory . . . and Nikola . . . and the strange fortune-teller, Prof. Malaki.

And you will meet THE DARK INTRUDER face to face. When you do, *please* don't die of fright: we love our readers.

END



The Sumerian Demon! It's rumored this one even frightened Bud Westmore, its creator!



1963
YEARBOOK



1964
YEARBOOK



1965
YEARBOOK



1966
YEARBOOK



#10 "MENACE" OF
"PSYCHO" BLOCH



#17 THE LONE
STRANGER



#18 MAKE-UP
CONTEST WINNERS



#19 SPECIAL
SUMMER ISSUE

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PAPERBACK #2



PAPERBACK #3



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SON OF KONG



#26
OUTER LIMITS



#28 CHANEY
UNMASKED



#29
CHRISTOPHER LEE



#30 POWERS
OF ORACULA



#31 SPECIAL
CONTEST ISSUE



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WINNERS



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THE HUNCHBACK



#34
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INVADERS ENGLAND



#36 THIRD
MAKE-UP CONTEST



#37 20,000,000
MILES TO EARTH



#38 CURSE
OF THE DEMON

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Frank the Astrobot, the Mechanical Man that Goes Mad.



**...and the world will
never be the same!!!!**

"greater than—"

First there was FIRE MAIDENS OF OUTER SPACE.

Then CAT-WOMEN OF THE MOON.

ROBOT MONSTER set new records.

FRANKENSTEIN'S DAUGHTER broke them.

PLAN 9 FROM OUTER SPACE topped them all.

And now—once in a generation—a monster

film destined to take its place beside THE CRAWLING TERROR, TEENAGE MONSTER, THE ASTOUNDING SHE MONSTER & MISSILE TO THE MOON . . .

The picture they said couldn't be made . . .

The picture that will surely take its place on the famous "50" . . .

The picture that may even win the coveted Eegah Award . . .

FRANKENSTEIN MEETS THE SPACE MONSTER!



Nadir, the Evil Underling.

Marcuzan, the Wicked Princess.



The Deranged Astrobot.



rave review

"Modern movie audiences are demanding more excitement than ever from science fiction thrillers and the motion picture industry is rising to meet the challenge.

"FRANKENSTEIN MEETS THE SPACE MONSTER fits more screen adventure into one package than and similar film to date.

"Featured in the new FRANKENSTEIN are—

"Flying saucers . . .

"Robots full of space-age glamour . . .

"A blood-chilling monster from outer space . . .

"And thrilling glimpses of modern rocketry & satellites.

"The picture opens with a coldly beautiful alien princess (Princess Marcuzan: Marilyn Hanold) who comes to Earth to kidnap beautiful girls for the repopulation of her war-devastated planet. Her cohort is the horrid Nadir (Lou Cutell).

"Meanwhile, back at the lab, American scientists have come up with the perfect astronaut—a robot named Frank.

"One of the Princess' space patrol locates the astrobot (Robt. Reilly) and attacks him with a laser gun. Instead of destroying the android, however, the space patrolman burns off half his face and damages his electronic control components—turning the astrobot into a mechanical Frankenstein that destroys all it sees.

adam & evil

"Dr. Adam Steele (Jas. Karen), creator of the astrobot, and his assistant Karen Grant (Nancy Marshall), utilizing their electronic receivers, are able to trace the damaged machine-man to a cave hideout. The doctor begins to repair the astrobot while his assistant goes for help.

"Karen is captured by the minions of Nadir.

"Adam repairs Frankenstein and follows Karen's trail to the hidden spaceship.

"Adam goes to get help from the army, leaving the astrobot to stand by in case Karen should be brought out. The spacemen attack the machine-man, overwhelm him and carry him aboard their saucer.

"Inside the ship Karen helps revive Frankenstein, who then frees her and together they start to let loose the captive women who have been taken prisoners by the kidnapers from space.



A Face that Only a Nite Mayor could Love!

"One of the spaceship guards releases the invaders' secret weapon, the hideous monster (see pictures) named Mull.

"Mull attacks Frankenstein.

"Karen escapes.

"But Frankenstein is dragged back into the ship by Mull. There, a terrific battle ensues. Frankenstein is losing but finally breaks away. He overpowers the guard at the entrance to the control room and grabs his laser gun.

Frankenstein now begins a melee of destruction.

"He destroys Mull, Marcuzan & Nadir—and finally the spaceship itself!"

The foregoing account was produced from the producers' pressbook notes.

FRANKENSTEIN MEETS THE SPACE MONSTER was the leadoff film at last year's Science Fiction Film Festival in Trieste. (Trieste is very far away.)

The city may never be the same.

END

The Frankandroid Monster!



all
about
the
bat
girl

WHAT MAKES LUNA TICK?

Specialty
posed
for
**FAMOUS
MONSTERS**
Carroll
Borland
1966

WOMAN OF MYSTERY COUN-
TESS MORA, THE FAMOUS
LUNA OF "MARK OF THE
VAMPIRE," BREAKS 30 YEAR
SILENCE FOR FAMOUS MON-
STERS. EXCLUSIVE INTER-
VIEW WITH CARROLL BOR-
LAND! FASCINATING NEW
FACTS ABOUT BELA LUGOSI!



Borland & Bela, 1935.

CARROLL: "I began as a youngster to be very interested in the werewolf legends & demonology—and general horror. And when I was in high school—"

FJA: "Where was that—here in Hollywood?"

CARROLL: "No, that was in Oakland, in Northern California. And there I wrote a sequel to *Dracula*..."

FJA: "No—I! That's tremendously exciting!"

CARROLL: "... called Countess *Dracula*. And Lugosi was playing at the old Fulton Theater, and by that time I had started taking dramatic training in addition to dancing. So I wrote to him and told him about the manuscript. You know, this was a terrific project for a kid my age. It interested him, so he came out to the house, and at that time his English was rather ragged—he didn't like to read English; he liked to have it read to him. So I read it to him, and he liked it, and we discussed at great length making a sequel to *DRACULA*. However, at that time Bram Stoker's estate was being settled in England, and

there was a great controversy over the use of the name. So the play producers didn't want to use the name, but they felt that without the name, the play—the script—itsself wouldn't have much value. So this sort of went into limbo and he (Lugosi) came down to Hollywood and went to work. He was doing some work, I think, for Universal. And meanwhile, I had... Let's see, I was in about my last year in high school, and I got a frantic telegram from him, saying, 'Do you want to take a chance and come down? We're going to put *DRACULA* on the road again. You want to come down and read for the part of Lucy?' So, I thought this was an awful lot of fun. I came down here—I think we rehearsed at the old Figueroa Playhouse. I've been trying to decide whether it was the Forum or the Figueroa—beautiful old theater. And so then, we, you know, toured Northern California, played Oakland, San Francisco, places like that. Then I went back to school, because I had won a Shakespeare scholarship for "The Best Young Shakespearean Actress" in California. So I went to Berkeley and

majoring in speech arts there. Meanwhile, I was working as a staff artist on the Columbia Broadcasting System. You see, I had gone completely into acting. In my 3d year of college a friend suggested I come down to Hollywood during Thanksgiving vacation, just for the fun of it, to see what we could do. So I came down here, and I phoned Mr. Lugosi—he was living up on Hudson Ave. We kept up a correspondence, and he had always been simply wonderful to me when I was down here. We'd go dancing at the Roosevelt hotel down on Hollywood Boulevard. This was such an exciting thing for a teenager. And then we'd go for walks up on Hollywood Boulevard—you know, everyone asking for autographs. Oh, this was fun!

"And, I came down and called him and he said, 'Well, I happen to know that Metro is planning to make a Tod Browning picture.' Tod Browning had been out of motion pictures for a long time. I believe he had been Lon Chaney's director?"

FJA: "Yes."
CARROLL: "And he was going to make a comeback picture, so they threw the entire MGM stock company (that's what I called it)—you know, Lionel Barrymore, Lionel Atwill, Jean Herscholt—everybody. This was going to be Tod Browning's great motion picture. And Lugosi. And they wanted somebody to play the daughter of this Count, Luna. So he said, 'Why don't you go out & see? You know the business. You know, go out & see if you can make the test.' And I called an agent & told him I would like to try this. So the agent took me out to Metro, and it was the first time I had ever walked on a motion picture lot. I did the test, and of course I had played *DRACULA* with Lugosi—I knew every trick. I mean, these other girls didn't stand a chance! Because I knew all his business, and they had only one problem: they were afraid I was not tall enough to play with Lugosi. So they called him out on the set (we pretended we didn't know each other at all), and scrunched down inside his cape, it turned out I was quite tall enough!"

"So I thought, 'My, this is easy—the first time I'd ever been on a motion picture lot, I got the title role in a major picture at MGM. Like that. (Snapping her fingers.) Nothing to it!' And it was a lot of fun—it was an awful lot of fun to do, because I was the baby of the company at the time, and there were many interesting things done in the picture. The terrific flying sequence—these were the lush old days of Hollywood, you know, when no expense was spared—nothing! I remember once when they sent a crew with a large truck back to the make-up department to get a wart for the character of the old witch—it'd been left out..."

"In 'this flying sequence, there's a scene where—whoosh! Down. This is



Carroll faints before the "kiss" of the vampire.
FAMOUS MONSTERS OF FILMLAND

The Mark of the Vampire

Carroll Borland

For Her Fans From Luna



all you see, but they took 2 weeks to build a flying harness for me. I had to be fitted in various places all over Hollywood. Other gowns had to be made that would fit over this harness, and these were Adrian designs, so each time it had to be redesigned.

"And then they built a track on the ceiling of a big sound stage—it was the same sound stage they had used for NAUGHTY MARIETTA, in the scene where Jeanette MacDonald released all the birds. They were still twittering around up there, finding their way out. They built a track, and they hired a jockey who was just my size & my height, as a stand-in. And they'd hoist him up about the height of a telephone pole, hanging in this harness—he'd get a sick! Down he'd come, they'd hoist me, and I hung up there for about 3 days, till they got this thing settled.

"And they had these great big bat-wings with springs in 'em, and I had to hold the springs like this to hold them open, you know, and then the moment my hand would relax, they'd just swing out. Of course, this was just the opposite way, so these had to be rebuilt.

"Then they practiced for another couple of days landing me, and this was a nice, tricky thing. I had a bar that went from the back of my neck down to my ankles, and was strapped to this thing. And they had to learn to lower the tail-wires first, so I could land, and you know, talk about 3-point landings . . . I had a very raw, rubbed tummy before they finally got on to this thing! 'Cause they'd land me & shhh!—right across the floor . . . it was covered with dry ice anyway.

Then, when they got all of this done, after about a week's work, Tod Browning decided that he didn't like to have me fly this way; he wanted to have me fly that way, which meant rebuilding the track, and the track was in the wrong place, so they tore the wall out of the side of the sound stage & built it out!

"Well, if anybody watching MARK OF THE VAMPIRE dropped their handkerchief & picked it up, they missed the flying sequence, and I think it cost him in those days around \$10,000. Several times that today. It could've been done with a miniature—you wouldn't know the difference—except that it was a lot of fun for me. I loved

flying around—you know, 'The Daring Young Gal on the Flying Trapeze'. And then, after that—I guess you're not much interested in roles after MARK OF THE VAMPIRE . . . ?"

FJA: "Well, you mentioned over the phone that you had haunted a variety of houses for awhile . . ."

CARROLL: "Well then, after that, I played in—of all things—SUTTER'S GOLD, and I did some work in a series out at Universal, FLASH GORDON—you know that?"

FJA (astounded): "Were you in there?"

CARROLL: "Uh-huh."

FJA: "Oh!"

CARROLL: "And—"

FJA (interrupting): "They did 3 different FLASH GORDON serials. Were you in several of them?"

CARROLL: "No, just one. I've forgotten even now just what it was. It was some outer space character. And CHINA SEAS—I had a bit in that. But Lugosi told me, 'If you do this part, you're going to—you know—they're going to say, "This is it—you're a vampire." And oddly enough in the picture (when they brought me down here I was a radio actress) I only said one line at the end—all the rest of this was pantomime. So, wherever I would go, I would be told that, 'I understand that your voice isn't good & that you can't do lines.'"

FJA: (Amused)

CARROLL: "So this thing got to be rather hysterical. You know, as a matter of fact, it wasn't my business. So I went back to work where I used to work, at NBC & Columbia here, and I thought I would like to have a complete change of pace, so—you'll never guess where I went to work—I went to work at the "Drunkard." I was their second leading lady down there at that old time melodrama spoof, and then what I wanted to do, of course, was legitimate stage. I mean, of all the girls who were doing things of this sort at this time, Katie DeMille, Katie Burke ('The Panther Woman') & Dorothy Lamour & myself—all of them—I was the only one who had had a thorough training in theater arts."

FJA: "Did you ever get back together with Lugosi at any time, socially, thru your life?"

CARROLL: "Yes. Quite often he would come to our house. But we sort of lost track of each other during the War & after his last marriage. I had known Lillian, his wife—of course, I knew her when we were working—, and he was so busy in motion pictures. And I was still mostly interested in the theater. We always corresponded, we always sent Xmas cards & pictures. I wonder what happened to all of my pictures? We moved so much that all of the final snaps & things we had, disappeared. I still have the stills, but that's all—that's about it."

FJA: "I understand you knew Fritz Leiber Sr.?"

Carroll: "Yes. I worked with him in 'Everyman' at the Hollywood Bowl."



Caught in the web of mystery in **THE MARK OF THE VAMPIRE** (MGM 1935).

FJA: "He played Death, was that it?"

CARROLL: "Yes."

FJA: "Was that any kind of a fantastic—"

CARROLL: "Oh, it's a beautiful old miracle play, that was a magnificent production. I think it's the most beautiful thing I've ever seen. Irving Thalberg came out to watch the dress rehearsal and caught a bad cold & died of pneumonia soon after."

FJA: "I assume that I enjoyed you in the part of Lucy at one time in San Francisco, in the mid-30s."

CARROLL: "I think you probably did, at the Fulton or Alcazar."

FJA: "... With Lugosi."

CARROLL: "... with Lugosi."

FJA: "About how many performances do you imagine you gave in DRACULA? Was it a matter of months, or—?"

CARROLL: "Yes, it was a matter of

a couple of months, and then Helen Chandler took the part. She was a starlet here. Of course then I was 15, had no name whatsoever, so I played just locally around there & small towns around the Bay—Sacramento, I think we got over into Reno, Carson City."

FJA: "Did you follow Bela's career at all on the screen?"

CARROLL: "Oh, yes, of course!"

FJA: "Do you remember his motion pictures?"

CARROLL: "Oh, always, yes, because we would write to each other about them & talk about them. He always felt that it was an unfortunate thing that he never got to do anything but 'house-hauntings' we'd say, because he was a beautifully trained actor—excellent background."

FJA: "Have you any anecdote about MARK OF THE VAMPIRE?"

CARROLL: "Ah, yes—the bullet

wound thing . . . One night we were coming home from the studio, and we used to ride together because I was living in an apartment hotel not too far from him here in Hollywood. And Lillian would pick us up at night after work. We'd change clothes, but make-up was too hard to get off, so we were riding home one night, and a man drove up with a truck loaded with chickens. He was sitting there, and I was in the back seat, Lugosi was in the front seat, and the wounds—you see, the bullet wounds—were on this side. He sat, waiting for a traffic light, and he looked up and & looked at us, and he did the most beautiful double-take I've ever seen. And he drove right up on the sidewalk! So I understand now it illegal to go around in automobiles wearing faces like that."

FJA: (still laughing) "And DRACULA?"



Miss Borland today with copy of the rare pressbook of MARK OF THE VAMPIRE.

CARROLL: "We always had a wonderful time when we were doing DRACULA, because Lugosi was much older than I, of course, and he had a very fatherly attitude. And he was always clucking like a mother hen, which is sort of odd, considering his public image."

FJA: "I'll say!"

CARROLL: "You know, sort of 'Don't cross your legs in public, be sure to put a warm coat on, don't go out with her, don't be seen with him,' and he always felt very much that he had to be the chaperone."

FJA: "Do you have any memories of Lionel Atwill or—?"

CARROLL: "I think the most interesting was of Lionel Barrymore. At the time, he was just beginning to come down with arthritis, and he was always very interested in his etching. This was his main interest and I understand he was a very good artist. And amusingly enough, to me, is the fact that the villain of the whole piece was 'Kindly Dr. Christian.'"

FJA: "Oh, yes—"

CARROLL: "What was his name?"

FJA: "Jean Herscholt."

CARROLL: "Jean Herscholt—bow that image changed!"

FJA: "Uh-huh. What role did you have in CHINA SEAS?"

CARROLL: "I played a Eurasian girl—I play Eurasians like mad! A small part in a cafe."

FJA: "In the FLASH GORDON serial. Do you recall that?"

CARROLL: "I don't know who—"

FJA: "Who you were, or what you did?"

CARROLL: "Queen of Outer Space"—all I remember about that was the sort of harem outfit-costume, and it was very funny because the main thing I remember was that I wore an Irene Dunne hair-do. Jean Rogers played the heroine... and I played the villainess. She was a blond and I was the heavy, of course—I was the dark-haired bad-die."

FJA: "Uh-huh. Well, I have quite a few fotos from all 3 of the FLASH GORDON serials but it never occurred to me that—"

CARROLL: "Well, check thru them. I was in it. With Buster Crabbe."

"Now let me tell you a very interesting story about a very strange & mysterious thing that happened to me when I was working first with Mr. Lugosi."

"As I mentioned, he never was seen without his cigar. He'd put it down, come on and play a scene, and the cigar would be burning, and he'd pick it up."

"Well, he disapproved heartily of

women smoking—he didn't think this was the thing to do, and so he didn't want me to smoke. He said, 'Now, Carroll—now promise me you will not smoke until you are 20-21.'

"Well, in that era of course, there was no knowledge of any danger about smoking, so it was the sophisticated thing to do. But he told me I didn't need props, that an actress could learn to sit still with her hands in her lap, and she didn't need, you know, something to fuss with. This was shy so many women smoked."

"But Bela said, 'I am very much against it, and if you take up smoking... I WILL HAUNT YOU!' So, as you could imagine, I was very much afraid of him."

"But one evening, I was with a group of youngsters—I had just gone & started at Berkely, UC—and we were—I had a house party in the Santa Cruz mountains. So, we were all sitting on a balcony, so—

"Carroll, have a cigaret?"

"No, thank you—I don't smoke."

"This is silly. Why don't you have a cigaret?"

"No, I don't want to smoke."

"So—(clicking her tongue in an expression of persistent bombardment)—pressure. And I said, 'Well, this is very silly. I really don't think I'd care to, and besides, I've been told I should' n't do it."

So they said, 'Well, it won't hurt you to just light one, will it?'

And I said 'No, I suppose not.' So I put the cigaret in my mouth, and they lit the match, and I was just holding it like this, ready to light the cigaret, and out of the night came a bat—(clapping her hands together)—knocking the cigaret right out of my hand!"

FJA: (laughing hugely) "What an omen!"

CARROLL: "I've had it! I believe! I believe! I didn't smoke for years! This is a true story."

FJA: "A case of being batted right out of your hand."

CARROLL: "It was batted right out of my hand—that's a lovely pun!"

"And so I think this is my own experience of personal haunting."

FJA: "What sort of a director was Tod Browning?"

"I don't know whether he was just being awfully easy with me, or... But he was very easy to work with. He was used to working with pros, and these were the days right after—I'm not going to date myself that way & say right after talkies came in—but near enough to the time when the majority of actors in Hollywood were theater trained. And all of the people in the picture knew their business, and he would tell them what he wanted—(snapping her finger)—and they'd give it to him. Jimmy Rowe, the photographer, you know, almost a genius. I loved working with him. He, too, was a San Francisco kid, and you know, things went very easily. We would work late at night, but he mostly had his difficulties with the young

lovers. I had a lovely time because I had all these nice, middle-aged gentlemen to play with, and I was reading Ludwig's 'NAPOLEON'. And many of them were European, and we discussed the facts of the book & European background. I had such a wonderful experience. You know, I'd been raised, I think as many of us were, at that interval of horrible stories of Hollywood & the strange creatures whom you met in Hollywood, and here this very kindly little gentleman, who directed horror pictures—"

FJA: (laughing)

CARROLL: "And all these seniors, being very protective, kind & helpful. I mean, it couldn't have been a nicer experience for me. It came out right at the same time as THE MUMMY."

"Lugosi was having cat-fits because this was Christmas, and they had the wreaths with the pictures of all the actors all up & down Hollywood Blvd., and they had Boris Karloff up, but they didn't have him up."

"THE MUMMY was a beautiful picture. And Metro put all its eggs in this one basket but I don't think they turned out very good. Our vampire wasn't as good as it should've been and I don't know why. I think they had too many characters, the story wasn't clear, they didn't emphasize the horror enough, and it seems to me that Lionel Barrymore is around there, muttering & peering & scratching & bumping & making these noises so much of the time during the picture that they lost the value. They didn't have enough of Lugosi in that picture, for one thing. And I don't think it's just the way it's cut, now. It was an attempt to be adult—'Surprise! Surprise! It was all pretend anyway.' I think that loses the value of a horror picture. What's valuable about a horror picture is that you accept the premise that these things exist."

FJA: "Did you ever see a Lon Chaney film called LONDON AFTER MIDNIGHT?"

CARROLL: "Not that I remember."

FJA: "There have been comparisons drawn from time to time between the 2 stories. They were both made by MGM. I think there is some reason to believe that MARK OF THE VAMPIRE is a kind of remake of LONDON AFTER MIDNIGHT."

CARROLL: "I think so—this was the whole point: Tod Browning was trying to repeat his success, and this is why he brought together all the good ingredients, saying that he was going to do it again. But somehow it just didn't come off. And it is a shame, because they brought the best writers—Guy Endore had just written 'THE WERE-WOLF OF PARIS'—and they told him, 'Write this. It's going to be called THE VAMPIRES OF PRAGUE. This isn't the same story but call it this anyway.' You see, and he was not happy with the script. It was a case of all these cooks but somehow the broth got messed up. After it was completed, I said, 'Well, here I go back to the theater.' You know, and this is true: I did



Read what happened when Bela & the Bullet Hole appeared on Hollywood Blvd.!

a few things afterwards, but never anything as interesting—of course, never as interesting as playing with Mr. Lugosi in VAMPIRE. And I loved it when I was going to school and he'd write me letters and say, 'Do not believe this—you will see a picture of me on my yacht. (This is on the Universal backlot.) These were in the days they'd be making quickies—they would make them back to back—and he said for 4 days at a time he never got out of evening clothes & his black cape. They turned them out one after another, because, of course, he always played the same part."

FJA: "Do you know anything at all about the trial reels he did for FRANKENSTEIN? When he tried out for it?"

CARROLL: "Yes, he did. This was a very sensitive subject, and as Roosevelt said, 'You don't talk about rope in the house of a man who was hanged.' And we didn't say FRANKENSTEIN. You could say 'Boris Karloff', because they played in some films together and had got to respect each other, but FRANKENSTEIN was the source of—I think he felt that it would have been he. But I think that he was so closely associated with DRACULA that they were always together."

FJA: "But it seems like there were a couple of stories 'way back at the beginning, when they were trying people

out for the role of the Creation. I believe the director, Robert Florey—"

CARROLL: "Yes."

FJA: "—did a reel of tests starring Bela as the Monster. I acquired most of Lugosi's scrapbooks after his death, and I was hoping it had photographs of him with that early original make-up on."

CARROLL: "Were they different from the one they finally used?"

FJA: "I don't know."

CARROLL: "You've never seen it."

FJA: "No, never have seen... It's kind of a legend that maybe somewhere in the world, this reel of test footage might still exist."

CARROLL: "Well, so often those things get burned up or lost. I can't understand it. Well, there'll always be studio fires."

"Before closing, I want to tell you something cute—Anne's story: At school, you know how kids are, they used to tell my daughter, 'Your uncle is Frankenstein, Dracula is your father and your mother is a werewolf.'"

"But Anne said, 'No, no—that isn't the way it is at all. Frankenstein is no relation whatsoever. Dracula is my godfather and my mother is a vampire.'"

"And they all laughed."

"But the funny part of it is... it was the truth."

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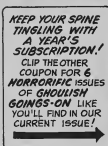
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how well do you know your creature-titles?

brand new fun feature for fiend fans!

She's part of a puzzle.



They're mixed up too . . .



guess again

Have you ever seen **THE HORROR CHAMBER OF DR. THOSTI**?

Chilled to **THE NAMELESS TERROR**?
Cringed at the sight of **THE DEMON WITH THE BLOODY HANDS**?

99 chances out of 100 you'll say "No"—unless you happen to be one of our readers who lives in Germany.



Can you figure it out?

And 99 chances out of 100 you'll be *wrong* if you think you didn't see at least *one* of those titles. At the very least you're probably familiar with them:

you'll find out

THE BLOB!

That's one of them.

THE BLACK SLEEP!

And **BLOOD OF THE VAMPIRE**.

Now all you have to do is figure out which title belongs to which.

You see, all these familiar films played in Germany, but they changed the titles over there.

THE BLOB became **THE NAMELESS TERROR** . . .

THE BLACK SLEEP was changed to **THE HORROR CHAMBER OF DR. THOSTI** . . .

And **BLOOD OF THE VAMPIRE** became **THE DEMON WITH BLOODY HANDS**.

Pretty interesting, what?

In Spain, if you saw a picture advertised as **ULTIMATUM TO EARTH**, you'd want to rush right into the theater because they'd be showing everybody's good friend Gort—the great robot from another world—in the famous **DAY THE EARTH STOOD STILL**.

other lands, other names

Care to see **CONTINENT IN PANIC**? If you're in Sweden you'll find it's the animation thriller known in the USA as **THE DEADLY MANTIS**.

But you wouldn't want to miss **DRACULA'S NIGHTMARE** but—take care!—if you see it advertised in France you'll find it turns out to be the film we know (and love!) as **HORROR OF DRACULA**.

Know what they call **DRACULA** in Japan? **DEVIL MAN KORAKYURA** by *Buramu Sutoha!* (Which is their way of pronouncing the name of the author, Bram Stoker.) Pretty fantastic, we'd say!

ready with the thinking caps?

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You see before you 4 pictures from monster movies.

Harryhausen animated one of them.

Karloff & Lugosi were co-starred in another. Those are all the clues we're going to give you.

For the rest, we'll say that in England they call one of the **SEDDOK, SON OF SATAN**.

In England they call another of them **INVASION OF THE HELL CREATURES**.

In Germany they call one of them **PANIC IN NEW YORK**.

And one of them in England is known as **HOUSE OF DOOM**.

Your problem: figure out which title belongs to which and what the American titles are.

You have till the time of our next issue, at which time we'll reveal the answers . . . and give you a new batch to puzzle over!

Good puzzling!

END



The game's up to you!

FAMOUS MONSTERS OF FILMLAND

YOU AXED FOR IT!

No request too large (like **KING KONG**) or too small (like **THE INCREDIBLE SHRINKING MAN**) for Dr. Acula. He does his worst to satisfy one & all. So keep your letters & postcards coming and one day you may see **YOUR** name in print in connection with a thrill-still from the past. You can write the old Shock Doc at Dept. UX4, 1426 E. Washington Lane, Philadelphia, Penna. 19138.

At the fiery climax of the film, **MIGHTY JOE YOUNG** goes out on a limb for animation fiends and fans of O'Brien, Delgado & Harryhausen: **JON BERG, BILL HEDGE, T.J. ALLEN, GLENN R. PUGH, AL STUART, RUSS & SCOTT KINGSTON, SCOTT MASTERS, JILLIAN TAGGART, ALAN GROSSMAN, VIVIEN BURGOON, DONALD SHAY & FRANK SURNAK.**





I MARRIED A MONSTER FROM OUTER SPACE—"and then I got a good look at his face!" screams heroine of harrowing 1958 film for JUDITH SINGER, BOB BLANCHARD, DAVID "BIRD" CROSBY, KAREN KADINE, CURT KEEVER & G. RANDY PALMER.

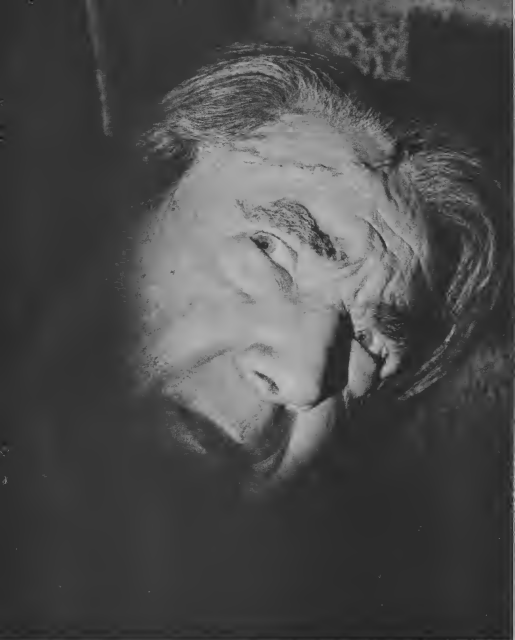
YOU AXED FOR IT!

LON CHANEY SR. portrayed dual role of menacing apa-man & map scientist in a silent shudder film which also had 2 names: *THE OCTAVE OF CLAUDIUS* & *A BLIND BARGAIN*. Here the legendary Lon appears for RICHARD HOUSER JR., STEVE WACHTEL, JACK SHARP, MARK WOOD, EUNICE FINKENSTEIN, LESTER ANDERSON, LAMAR D. TABB, RAY LEE, BOB DAVIS, MILTON ANDERSON, FRANK SIPOS & JON WOLTER.



Mutano the Horrible strikes again in Klaus Unbehaun's German-made *EXPERIMENTS OF YALON*. Here Chas. McDonald menaces USCHI ERNSTING, GOSWIN DOERFLER, SUSI LENART, W. MOMMERS, KARL SCHEER, MARIO & WANZE KIWAT and AXEL & SONJA MELHARDT and PERRY RHODAN.





Back from *THE BLACK SLEEP*. Lugosi Lives Eternal for COLE WILLIAMS, LYNDA MANKIN, HANS & JODY NINTZEL, ROBT. HUNT, HOPE BEENA, TIGRINA, MICKEY FORD, ELLEN MARIE GEORGE, CHUCK TURNBULL, RICKY JONES & NANCY WHITMER.

FAMOUS MONSTERS OF FILMLAND



**YOU AXED
FOR IT!**

Unseen since 1929, this sensational double-page spread from MGM's *MYSTERIOUS ISLAND* for OSCAR ESTES, LARRY & PAUL BROOKS, M. OLCHEWICZ, PIERRE VERSINS, GEORGE GALLEY, JEAN BOULLEY, M. BEAU, WARFIELD LOEWS, LLOYD HUGHES, WALTER MARCONETTE, BILL TEMPLE, HARRY WARNER JR., P. HANS FRANKFURTER & ALIKA WATTEAU.



The werewolf from *THE RETURN OF THE VAMPIRE* returns for JAS. A. LOCKERIDGE, AL SIROIS, ROBT. HANCOCK, EDW. COKER & TIM HORTON. Vincent Price leaves *THE TOMB OF LIGEIA* long enough to make a guest appearance for MICHAEL ISENBERG, TERRY COPPLE, JOHN ROBINSON, KIRK BUGG & MARILYN WELDEN. A zombie from *THE EARTH DIES SCREAMING* walks again for RICHARD ASARD, GARRET A. KOOYER, DONALD STEWART, BRUCE LEVERSON & ROBT. OAKSFORD. Conrad Vaidt grimaces once more as *THE MAN WHO LAUGHS* for GRACE ANDERSON, OTTO KLEMENT, BRUCE MacDONALD of Mexico, MELVIN RILEY & SARAH SCHMILL.





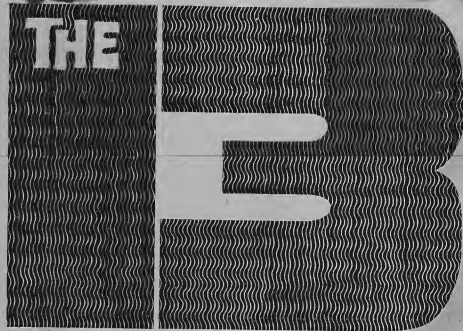
Everybody's Favorite, the One & Only BORIS KARLOFF brews some blood for TOM BRENNER, DENNIS WEILER, BILL WILLIAMS, JOHN ABRAMSON, DANN PERKINS, GARRY BOONE, JON MILLER, CRAIG CAMPBELL, DANNY PIENCIAK, MIKE GANT, BOB DEVEAU, ROSALIE RUBENSTEIN, JOS. BAUER, ROGER GARMORY, ANDY GOODMAN, DAVID RENWICK, BARBARA BURROUGHS & RAY MACKENDER. From *CORRIDORS OF BLOOD*.

FAMOUS MONSTERS OF FILMLAND

END
57



(Drawing by Obie.)



FACES OF

FRANKENSTEIN



The Giant Frankenstein envisioned by the late Willis O'Brien.



This was one of the last dreams of the late Willis O'Brien, to pair the incomparable King Kong with the indestructible Frankenstein. But a new concept of Frankenstein, a kingsize version of the famous monster. And the first animated Frankenstein. O'Brien, of course, would have been scandalized to have seen Kong reduced to a man in a monkeysuit. His widow stayed home and wept rather than going to a preview of KING KONG VS. GOOZILLA.

To help him make up his mind what the new, giant Frankenstein should look like, Obie made 13 sketches, reproduced here (as with his other drawings) thru the kind courtesy of Oarlyne (Mrs. Wil-



Frank conks Kong! (Willis O'Brien drawing.)

lia) O'Brien. Some are almost animallike, resembling apes, gorillas, even a hog or dog. Others, horrifying humanoids.

A hi-lite, as envisioned by Obie (himself a fisticuffs fan), was to have been a boxing match between Kong & Frank.

We wonder if the best "man" would have won?

Or best monster?

Or maybe it would have been a draw.

Such questions will probably be answered in the authorized biography of "OBIE" in the book by Don Shey eagerly awaited by the myriads of fans of the original "Mr. Animated Monsters." **END**



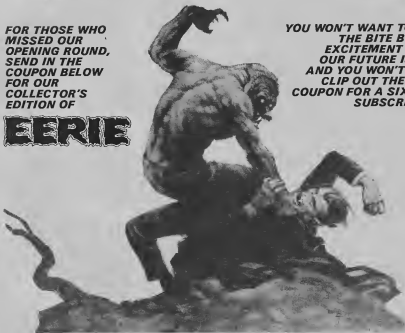
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COUPON BELOW
FOR OUR
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hot-off-the-presses issues of the New EERIE MAGAZINE. That
screaming sound will be ME shouting for JDY when the Post-
man delivers my latest issue!

NAME

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STATE.....ZIPCODE.....

HORRORSVILLE... HEADLINES FROM HORRORSVILLE... HEADLINES FROM

By Bill Obbagy

REMEMBER some months back when the producers of "The Munsters" decided to give that ever-lovable ghoul, Herman Munster, a set of wheels? The result (shudder!) was the creation of the Munster Coach—and the world, Hollywood & the L.A. Freeway have never been the same!

The \$18,000 price tag was enough to send Herman's TV producers screaming thru the streets. What with Herman at the wheel, anything could happen.

Well, insisting that there's no ghoul like an old coach, and not wanting to be outdone by his customized son-in-law, Grandpa asked for a little something of his own. Nothing special, you understand; just a musty, damp, old pine box for a retired vampire. But Grandpa underestimated the wild mind of (Geo. Harris, creator of Herman's far-out touring car. George is the kind of guy who goes all out for a friend. And for Gramps, he really outdid himself.



AL LEWIS

The Drag-U-La is no pine box. It's a coffin, alright. But when George dug it up, so to speak, he added a trim of purple velvet silk and a 360 CID Mustang engine that's alive & kicking with 350 horsepower. And racing thru the graveyard, it gets an unearthly quarter mile per gallon of embalming fluid. (No, not gas—EM-BALMING FLUID!!)

Made from fiberglass, the body, finished in antique gold, rests peacefully atop a tube frame chassis.

The radiator is made of solid brass and the grille is a marble gravestone with the inscription: "Born 1367. Died?" (just part of the Harris touch).

Aside from the ear-splitting howl of the engine, there's also the other-worldly howl that comes from organ pipe exhaust system.

For the road, other goodies include dual 4-barrel carbs with a Ram-thrust MT manifold & bat-shaped forced-air scoops.

The embalming fluid is delivered by a hi-powered electric fuel pump. And to add to the funeral theme there are antique carriage lamps fore & aft and solid silver spiders on the hub caps (better keep an eye on 'em, Grandpa!).

MUNSTER FANS who'd like to get a first-hand look at the Drag-U-La may well have their opportunity at the 24th World Science Fiction Convention which will be held in Cleveland during the Labor Day weekend (Sept. 2-5 & 5b). The Convention committee is currently negotiating with Universal-TV publicity execs to have the Drag-U-La brought to Cleveland and put on display at the Sheraton-Cleveland Hotel throughout the run of the convention.

No final word on it yet—but watch "Headlines

from Horrorsville" for all latest developments.

In the meantime, those of you who wish to join the convention (and no self-respecting monster fan will want to be CAUGHT DEAD away from it!) can do so by sending \$3 to: 34th World Sci-Fi Convention, P.O. Box 1372, Cleveland, Ohio 44103. Membership card & additional details on the convention will immediately be forwarded.

Those joining before June 20 are urged to submit a list of 5 horror films they would most like to see at the convention. Those films receiving the most "votes" will be obtained from rental agencies & private collectors and scheduled for showing during the course of the convention. (The \$3 fee, however, must accompany your list of 5 p.k.—unless you have already joined. Requests for films from non-registered fans will not be considered.)

Also on the Convention program: The First Annual Monstercon Luncheon. See "TERROR TALK in MW 49 for complete details.

JOHN ASTIN, who plays Gomez on the "Addams Family" TV series, is happy to report that he's just been signed to a 5-year contract by his producers.

"They're pretty optimistic about the show," says John.

BORIS KARLOFF was in Hollywood during February to do some added scenes for his Ghost Appearance in PAJAMA PARTY in a HAUNTED HOUSE, title of which has now been changed to THE GHOST IN THE INVISIBLE BIKINI. While in town he had a shake-up in an auto accident when the car in which he & his wife were riding was hit by another driver. Karloff told reporters, "I credit my relatively minor bruises to the fact that I was strapped in with a safety belt"—one of the best reasons we've ever heard for wearing a safety belt while driving. Anything that could help prolong the life of King Boris were heartily in favor of!



THE KING

Incidentally, the 78-year-old "king" now has a clause in his movie contracts which protects him from having to walk fast or climb stairs. Seems he got so energetic while making DIE, MONSTER, DIE last year that he collapsed on the set after 3 days' shooting. "We're not taking any more chances with Mr. Karloff's health," says his manager.

LON CHANEY SR., had he lived, would have had his 80th birthday on the first of April . . .

CONRAD VEIDT died in April 1943 . . . Congratulations to ROBERT BLOCH, born Apr. 5

. . . BRAM STOKER died on the 20th, in 1912, and LIONEL ATWILL, on the



ATWILL

22d, in 1946; HELEN CHANDLER, the 30th last year . . . In May we celebrate the birthday of VINCENT PRICE (congratulation cards sent in him c/o FM will be forwarded). MARY SHELLEY finished writing "Frankenstein" way back in 1817 and KING KONG first startled the world in May of '33.

"BUT BELLA'S eyes were blue!" screeched his screen daughter, Carroll Borland, when she saw his brown-eyed life-figure in the cellar of Hollywood's Magic Castle . . . and so the owners got busy and now his eyes are as blue as a bloodless vampire's complexion!



BELA is BLUE

"THE SHADOW" rights have been bought by CBS-TV. The network is understood to be projecting it as a nighttime series in the "Batman" vogue but with a serious rather than a camp treatment.

ONE OF HEDDA HOPPER'S last gossip columns, before her death on Feb. 1st on pneumonia (she appeared in DRACULA'S DAUGHTER in 1936, by the way), ran the report that Vincent Price was going to give up horror films!

Understandably shocked, I journeyed to Lake Erie College in Painesville, Ohio, one bleak night in February to talk to Mr. Price personally and get the lowdown on the matter. He was, at the time, on a tour of U.S. colleges, reading selections from famous authors.

In a room backstage, following his fabulous performance, I came face-to-face with the famous actor.

He tossed a warm smile my way and extended his hand.

"SO nice to see you!" he exclaimed. "Won't you sit down?"

I shook hands with Price and took a seat.

"Tell me," I began, "what's this I hear about your giving up horror films?"

"Uh-oh," he said with an embarrassed laugh,

"I should have known that was coming when they told me you were from FAMOUS MONSTERS . . .

"Well—I thought the readers would be interested," said I, hoping he'd elaborate on that Hedda Hopper item.

"Of course," said Vincent, "but I hope the magazine's readers won't be very alarmed."

"Which means that you ARE giving up horror films?" I asked.

"Well, yes—until a good one comes along. Till then, I'll be doing comedy roles."

"Why comedy?"



V.P.

"Oh, mostly because of the success of my DR. GOLDFOOT picture. It really was a comic type part—not a horror thing at all—so I thought I'd stick with it for a while. I also did a comical take-off on Dr. Frankenstein on The Danny Kaye Show which drew several hundred fan letters."

By the time this column hits the stands, Vincent will be in Rome working on a sequel—as yet untitled—to DR. GOLDFOOT & THE BIKINI MACHINE. (Actually, it's already gone thru 2 titles, and I'm too confused to tell you the truth, to remember the 3d one he mentioned.)

Following the GOLDFOOT sequel, Vincent will do a sci-fi film in England for AIP followed by more lectures across the country on art and great literature.

"I'd also like to do a weekly TV series based on horror tales," he confessed. "It would be a 'Thriller' kind of format, I guess. I would narrate all of them and perhaps star in every 3d segment."

LAST-MINUTE BULLETINS: HERBERT LOM jetted to Hollywood for small role in GAMBIT at Universal Studios . . . LON CHANEY, now going into motion picture production, is mustering up funds for CURSE OF THE GILA in which he will star . . . Filming delayed for 2 days on MAD MONSTER PARTY because Phyllis Diller broke her false teeth . . . CHRIS LEE heads cast of THE BRIDES OF FU MANCHU, currently shooting in North Africa & England—later in U.S., Canada & Japan . . . JOHN CARRADINE signed for a frightening part in a "Monsters" segment . . . Bobby "Boris" Pickett, whose "monster shock" recording was a smash in '63, makes his movie debut in THE GIRL IN DADDY'S BIKINI. END



LOM

A MESSAGE FROM THE CASTLE OF TERROR

Dear Co-Creatures:

First I want to thank all of you who wrote to ask me what happened to my column and why it hadn't been appearing. I haven't counted all the letters I received about it but there was one day when 15 such queries came in one mail delivery.

There were several reasons why the column didn't run—including the fact that I was making a movie during part of that time—but the important thing is that we missed each other and now we're back in touch again.

I've finished the movie LET'S KILL UNCLE and I'm now getting it into shape so it will be coming to your theater later this year.

I think you'll like it but I'm not going to tell you too much about it. The hero is a 12-year-old boy and the heroine is a tomboy the same age. The villain is about as charming a man as you've ever met—except for one thing: he plans to kill the kids to get his hands on \$5,000,000.

They're all on a small tropic island surrounded by sharks and infested by tarantulas—and that's all I'll tell you about now except that that some of the scariest scenes happen in a cemetery, in an old deserted hotel, on a steep cliff, and in an airplane.

But that's not the only news I have for you.

I've signed a contract with Hanna-Barbera Records to make an album in which I tell my favorite ghost stories of all those in my great & grisly collection, with eerie music & spooky sound effects.

It will be named THE MOST FRIGHTENING ALBUM EVER MADE and if just seeing the cover they plan for it doesn't frighten you into being on your best behavior for several days, hearing the stories should certainly do it.

As you play the album the stories get more & more frightening until—well, wait 'til the album comes out and hear for yourself. But—don't EVER play it when you're alone in the house, even in broad daylight!

This is the last of my columns which I'll write at Universal for I am moving over to Paramount Studios to make pictures there. My first movie in my new quarters will be what I think is a very scary—and very funny—ghost story from a book named "The Visitors." I'll tell you more about it in my next column.

But don't forget—from now on keep writing those fine letters but address them to me at Paramount Studios, 5451 Marathon St., Hollywood, Calif. 90028.

Thanks again for noting my absence from FM and for writing me about it, and if you haven't yet received a reply from me, please be patient—as soon as I've finished moving to my new address I promise I'll catch up with my gory correspondence.

Your blood brother

Bill Castle
William The Weird Castle



PRIZES this issue to ETHAN AZELTINE of Blytheville, Ark.; DAN ERWINE of El Cajon, Calif.; and CHARLES W. APPEL JR. of Pittsburgh, Pa.; for the most helpful letters, actions, and/or contributions since the last issue.

DEDICATION: This issue is gratefully dedicated to CHARLES OSBORNE for his personal dedication to FAMOUS MONSTERS in the past several years. Thanks, "Chuck," for helping to keep us famous! "A FANTASTICALLY BORING FAN LETTER" (THE AUTHOR'S DESCRIPTION, NOT OURS).

After reading FM #36, I have a feeling some readers are going to write in about it and perhaps put a stake in you.

I had never seen THE ALLIGATOR PEOPLE and I found the article interesting. Reading THE MUMMY'S GHOST film-book I was pleased to see that it was not disappointing. It was an FM film-book, which says a lot for it. The only thing I found missing was a few details about the making of the picture, the actors and other small things (what, are you calling the actors "small"? One of them may have been incredibly mummified but none of them was incredibly shrunken!) Nevertheless it was as en-

tertaining as if you were seeing the film. Pix great! I have never seen many pix from this show and they were tops.

"To Kill A Mockingbat" was a type of article I would like to see more of when the editor appears on TV or even radio. The majority of readers never see him or even hear him and when he prints the interviews at least the fans can find out what happened.

HOUSE OF WAX pic was another phenomenal great which only FM consistently brings to the monster fans. In the movie it only gave a glimpse of Price's face and I have been hoping you would find a picture of it consumed by fire. I have never seen a bad You Aard For It and this one was no exception. This is one of the regular features I look forward to each issue; it always an interesting, revealing or horrifying photo. THE LOST WORLD Missing Link feature was another scoop that would have remained lost and the fotos hidden but for FM.

This was the good part which unfortunately took up only about half your issue. Now for the features you might be staked out for: ST. GEO. & THE 7 CURSES seemed familiar—where have I seen this before? Likewise, RETURN OF THE FLY. Some of the angrily written letters to you over trivial matters lead me to suspect they will stalk you out this time. The reason I think these articles were republished was that probably while the editor was in Europe collecting new features, either an article didn't arrive in time for press or because he was away from Hollywood they found they were short of copy and, having no way to contact FJA, had to substitute hastily at the press deadline. This is one reason I am not inclosing wuthane in this letter: I think this could not be helped and was not the result of a lazy staff.

To those people who say that science fiction & horror stories & movies are trash I would like to reveal a fact. Last year when I was in 9th grade they had 2 science fiction & one horror story in our literature book. Stories written by great writers: Bradbury, Clarke & Poe. This year we have a horror story by Poe, "The Cask of Amontillado," and 2 sci. stories written again by the greats, Bradbury & Clarke. If these stories are put in school literature books they can't be trash, can they? Every time I hear someone make an ignorant statement like "science fiction is trash" (while



VINCENT PRICE

probably watching "Peyton Place" on TV) my blood boils to Fahrenheit 451 and I am strongly tempted to go to one of the Weapon Shops of Ishtar. I would like to utilize one of Waldo's mechanisms for obvious purposes.

I would like to state 2 things against reader Haise's views. So what if words like "dialogue" are shortened to "dialog" and "though" to "tho"? Big Federal case. My other bone is when he said MW would drag FM down to ruin—I think he is sadly mistaken. However, I do not think he is one of those smart alecks that editors are plagued with; I believe he is a sincere & serious horror fan. (So do we.)

ETHAN AZELTINE

ANTI-FDG, ANTI-SMOG, ANTI-HAISE

Doug Haise nearly made me burst right out of my crypt! That letter of his was undoubtedly the most assinine & downright ridiculous correspondence ever printed in either MW or FM. He has no idea what he is asking, or rather ordering, you to do when he says to do away with still shots of the old masters.

Give up the well-known fotos of Chaney, Lugosi & the others and you won't



BELA LUGOSI

lose half of your readers; you will lose all but the scattered few like Doug Haise. It's not worth it for anyone concerned. You lose your business and we lose the best "film magazine" to ever hit the "noosestands" of this country. As for scrapping MW—don't! We wanted FM 12 times a year so you gave us MW which is nothing but FM with a different name and slightly changed format.

I just can't believe that any true film-monsters fan could or would tire of seeing the classic portraits printed in your 2 magazines. I, for one, have a framed portrait of Bela Lugosi, cut from the pages of FM, sitting on my desk. I see it every day—the first thing every morning and almost the last at night, yet I never tire of it. I have seen Lugosi's DRACULA upwards of 15 times and I think I could see it 115 more times before I would even begin to tire of it. The day you quit publishing pictures of Lugosi in your mags is the day I stop buying them. (Then that day will never come.)

Mr. Haise is a disgrace to monster fandom when he says he would rather "see a still with more gore than THE FLESH EATERS than a 'classic' portrait of Karloff or Chaney." This is exactly the kind of attitude which causes men like Rep. Dolley to feel that his bill (explained on p. 48 MW #6) is necessary. If this bill goes thru, the monster-hating adults will have the tooth-hold they need in the law. These people want to ban all horror movies, not just



LON CHANEY

gory ones like BLOOD FEAST OF A THOUSAND MANIACS. This could lead to the ban of the good films by Christopher Lee & Peter Cushing as well as the re-releases of the classics.

Heads up, Doug Haise! You may not have to obey N. Carolina legislation but I do. If your kind won't cool off in your "bloodlust", we N. Carolinians will be the first to miss the new horror movies. Just remember, some day such a bill may reach YOU.

STEVE MESERVE
Asheville, N. C.

DBAGGY BLAST

I don't really think "2d Annual Bela Blast" was a very good name for a "celebration" of the death of someone. I never was crazy about Lugosi as an actor but they shouldn't hold "gala get-togethers". Obbagy makes it sound like they were glad to get rid of Lugosi.

BRUCE GORDON
Fullerton, Calif.

• Perhaps an unfortunate choice of terms but we're sure putting Bela Lugosi down was the furthest thought from Bill Obbagy's mind.

GRAY-HAISE

I don't dig Doug! If he'd care to read issue #24 of FM he would have learned why the editor shortens & combines words: it makes for easier reading and shorter words allow room for more words or more marvellous stills, as he explained in an xint article. As for old stills, in my opinion the older monster movies were much better than most new ones. I would much rather see a good still of Bela Lugosi pouncing on a victim in DRACULA or Boris Karloff clomping around in FRANKENSTEIN than the latest papier maché horror from some Z rate sci-fi farce. As to an all-prose monster magazine, how would you like to describe Lon Chaney's make-up in the PHANTOM OF THE OPERA, the castle in DRACULA or Quasimodo without the aid of a foto?

Please inform John & Michael Brunas that they did an xint job of finding quotes for "Monsters on the Brain" but they misquoted Lugosi in THE BLACK CAT. What Bela actually said was, "How does it feel to hang on your own em-

balming rack?" I saw the movie recently and am pretty sure that I am right.

KAREN GRAY
Los Alamos, New Mex.

TUNNELVISION

I just saw the movie THE DEADLY MANTIS on TV. In your 27th issue you had a paragraph on the mantis and you said that it died in the Holland Tunnel. In the movie the mantis died in Manhattan Tunnel. Did I see wrong or was it an error in the magazine?

• If you just saw the picture and you say it happened in the Manhattan Tunnel and we said it was the Holland, then we must be in Dutch. You see, from 3000 miles away where we live, all tunnels look alike. Just be grateful we didn't call it the Mantishattan Tunnel—or the Brooklyn Bridge!

RALPH VIDMAR
Joliet, Ill.

CAN YOU HELP?

The I know because of legal problems the Haunt Ads section had to be discontinued, I am greatly disappointed as I can no longer submit an ad as I had wished. However, in the past I have seen readers send in short notes requesting to have their names in print. Hence, I am going to ask a small (I hope) favor.

I am an amateur photographer, movie maker & animator. But where I live (Germany) I cannot find certain materials such as liquid rubber and so on to build "animatable" models of various creatures. Therefore I appeal to all FM readers, asking if anyone among them would like to sell a model, built by themselves or not, at their own price, be it dragon, cyclops, dinosaur or what ever. If so, I would appreciate it if they would contact me before June 1966 at the following address.

DAVID WM. HOLMAN
C/o Lt.-Col Wm. S. Holman
Det. 3 FTD
APD 08633 NYC, NY

WE ARE GLAD TO SAY THE ANSWER IS YES & NO

Could you tell me if Jack Pierce is still alive?

TERRY SHULMAN
Washington, DC

I would like to know if Jack Pierce is dead?

ROBT. JONES
Altomna, Pa.

• See our brandnew dept., The Men Behind the Monsters, for news on how you can CONTACT this great make-up artist.

VIP! What does VIP mean? Vincent (Insidious) Price, of course. Price is, along with Boris Karloff, one of the best known (outside monster circles) fiends. But I ask you, why is the great VP so successful? What makes him good horror "box-office"? Why is Price "priceless"?

VP is great because he is a pro—when you see the name Vincent Price on a marquee you know that the movie will be worth the admission "price". Before the coming of VP & Chris Lee, an actor didn't go into the horror movie business until he hit the bottom. Even the great Karloff didn't go into the monster profession deliberately (see "An Hour with Karloff", FM #37). Price was the first to tackle the horror business as a permanent profession. VP is a great actor, both in serious and (this is important) parodies. Let's face it, fiends: Karloff is not good in take-offs

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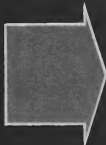
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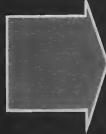
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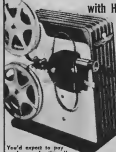
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TEENAGE WEREWOLF

A new mask just created in answer to the many requests we've had for a replica of the werewolf character now so popular with the teenagers. Colorful, hair-type face with mouth open showing seven razor-sharp teeth! Only \$1.49.

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Monifying greenish over-the-head mask covers the face. Needs no elastic to keep on. Terrific shudder, with yell-with-it real features. Looks just like real Hollywood kind, with lumpy skin and scales like fish. Very scary! Only \$1.75.



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WHAT GIVES, GUT-BUDDY? HOW'D YOU DO UP THE COWS FOR THIS MEAN HUNK OF WOOD?

A CUSTOM JOB! AND I'M DOING WELL TO KEEP MYSELF IN SMOCKS!

IF YOU THINK IT LOOKS GOOD, WAIT'LL YOU TRY IT!

NOT NOW, DAD! TOO WINDED FROM THE SMOKE... I'D GO WELL TO NAUDEL OUT THROUGH THE BREAKERS!

YARD SO WELL TO GUT BURNING UP YOUR POCKET MONEY ON CIGARETTES? I DID AND BANNED THE CASH INSTEAD... YOU'RE LOOKIN' AT WHAT IT GOT ME!

...AND, MAN, I NEVER GET WINDED NOW!

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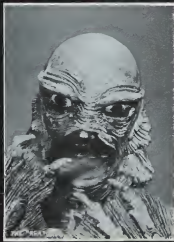
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THE WOLFMAN



THE WOLFMAN



CREATURE FROM THE BLACK LAGOON



PHANTOM OF THE OPERA



MR. HYDE

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